



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

are not admitted. Unframed pictures and drawings, and statuary in unbaked clay, and engravings produced by industrial processes are inadmissible.

A jury of artists will be formed for the purpose of examining all works submitted for exhibition. No article will be admitted for exhibit unless favorably passed upon by this special jury—representing, so far as possible, the five classes of this group—one section of which will sit in New York and one in Paris.

Intending exhibitors must prepay the cost of transportation from place of residence to the depot.

Proposed exhibits rejected by the jury will be returned to owners at their expense. Upon those accepted for exhibition, the Commission will pay all expenses, including boxing, cataloguing, transportation from depot to Exposition Building and return to residence of owner. Insurance "to a reasonable amount" will be paid, and the owners of exhibits may effect additional insurance at their own cost, if they desire.

* * *

ETCHINGS, it will be noticed in classification of Group I., are not mentioned, but presumably they are meant to be included in Class V., as "engravings," albeit an etching is a very different thing from an engraving. Our etchers should certainly be able to make a creditable showing, although none of those who have exhibited at the Salon have ever received any encouragement. No American etcher ever received an honorable mention there, nor even a good place. This year De los Rios, a Spaniard, was given a third class medal for etching an American picture, and that, for a foreigner, was almost an unheard-of honor. The picture, "The Fisherman's Daughter," was by Charles Sprague Pearce. Mr. Keppel exhibited the etching with many others, and had the extraordinary good fortune to get another third class medal, and three honorable mentions for others of his publications. The other medalled etching was by Claude Faivre, after Roybet's "Drinking Song."

* * *

THE etching by De los Rios is really a remarkable performance for such a young man, and "thereby hangs a tale." It is whispered that his master, the famous Courty, helped him more than he might have done but for the jealousy that exists between the pupils of his atelier and those of his rival, Waltner, who also were competitors. If the story be true, Courty could cite the illustrious precedent of Michael Angelo, who, jealous of the rising fame of Raphael, furnished his pupil, Sebastiano del Piombo, with the designs for the Pieta, in the Church of the Conventuali, at Viterbo, and the "Transfiguration" and "Flagellation," in San Pietro, at Rome. When Cardinal Giulio de Medici commissioned Raphael to paint the "Transfiguration," wishing to present an altar-piece to the Cathedral of Narbonne, of which he was archbishop, he engaged Sebastiano del Piombo to paint on a canvas of the same dimensions, "The Raising of Lazarus." On this occasion Michael Angelo again gave his pupil great assistance, and although the picture was shown in Rome in competition with the immortal "Transfiguration" of Raphael it nevertheless excited great admiration.

* * *

THIS calls to mind a story related of Leonardo da Vinci, which shows him to have been free from such professional envy as consumed "the divine Buonarrotti." Each was invited to submit, for execution in fresco on the walls of the Council Chamber of the Palazzo Vecchio, at Pisa, a design illustrative of intense action. Michael Angelo submitted his wonderful "Cartoon of Pisa," showing a party of soldiers, who, at the sound of an alarm, are rushing pell-mell from the river, where they have been bathing, and dressing in frantic haste. Leonardo had prepared for his design a combat between soldiers on horseback; but when he saw Michael Angelo's cartoon, he refused to submit his own, saying that he was unworthy to work in company with such a master. It happened that neither design was ever carried out; for one of the numerous Florentine wars broke out about that time, and Michael Angelo and Leonardo were alike forgotten. The "Cartoon of Pisa" was cut up by the artist's pupils and divided among them; fortunately, however, not before it had been admirably engraved for the admiration of posterity.

* * *

PROFESSOR MORSE, who has just arrived from Europe, requests me to say that the reported sale of his collection of Japanese pottery to "a lady in Boston," who is to present it to the Boston Museum of Fine Arts, is all a mistake. It appears that some ladies have been trying to raise the necessary funds to do this, and very liberal contributions have been promised to that end; but so far nothing has been accomplished. The professor holds the collection at a figure much above that

at which he was said to have parted with his treasures. So it seems that there is still a chance for our Metropolitan Museum.

MONTEZUMA.

THERE is on view at the Schaus gallery a nearly complete collection of the works of Axel Herman Haag, the etcher of architectural subjects. Many of them have been noticed in these columns on their first publication. Mr. Haag has the happy faculty of invariably choosing picturesque subjects. He works in a large, bold, effective style, and deservedly holds a high place among modern producers of large and showy etchings. His "Mont St. Michel," his studies of Gothic architecture at Chartres, his views in Westminster Abbey, and his Spanish subjects from Seville, Toledo, Segovia and Pampluna are remarkably successful. He is a prolific worker, the number of etchings in the present collection being forty-eight, but he always maintains a high standard of excellence, both technically and artistically. All the plates, proofs of which are shown at Schaus's, have been destroyed, and prints from some of them will, no doubt, soon become rare.

THE VERESTCHAGIN PICTURES.

THE paintings of Mr. Verestchagin, or so many of them as the American Art Galleries could accommodate at a time, are now on view there. Readers of The Art Amateur have already been made aware of their subjects, of the artist's peculiar point of view, and of the enormous size of some of his works. It remains to say what impression the paintings themselves produce. As regards technique, Mr. Verestchagin can claim no high rank. His painting is either very thin or overloaded with impasto. His touch is heavy and hard; his drawing rudimentary; his effects are gained by the most obvious means. His coloring is fairly successful when the subject requires the massing of rich or brilliant hues, but his broken tones are too often muddy. These shortcomings do not, however, prevent the artist from attaining his end, which is, in general, to represent his subject in an immediately effective manner. In a word, his aims and his methods are altogether panoramic. This shows unpleasantly in some of his smaller pictures, especially those of biblical subjects, and probably has had something to do with the outcry raised against them in Europe. In the picture of "Christ and John by the Jordan," for instance, the attitude of the figures, though unconventional, would strike nobody disagreeably, were it not for the coarseness of the painting. In the "Holy Family," however, coarseness of intention is also manifest. No view which may be taken of the passages of Scripture quoted by the artist will bear him out in picturing the brethren of Christ as two young ragamuffins grovelling in the dust of a dirty courtyard. The figure of Christ, seated on a bit of ruined wall, scroll in hand, while Joseph works at the bench, though irrelevant is not without a certain degree of power, if taken simply as a portrait of an ordinary Jewish enthusiast. The great war pictures are mostly unimpressive. They are merely more or less intelligent notes of observed facts, thrown up to the size of life. Some are more effective than others because the subject happened to be picturesque. One of this sort is the view of a snowy road littered with corpses and guarded all along its length by a line of carrion crows perched on the telegraph wires.

The artist is at his best in his architectural views, in painting of rock and stone. There are many pictures of this sort, all very summarily done, but, as a rule, interesting. There are dark, low-vaulted Russian interiors rich with dim frescos and gilding; bright marble palaces and tombs of Hindostan; the Kremlin towers, roofed with emerald green and gold, and the rock-hewn grottos and ruined walls of Judea. Mr. Verestchagin seems to have a genuine feeling for both color and form in architecture. His big painting of the private mosque of the great moguls at Delhi gives an admirable impression of the beauty of the edifice; and many other smaller works of this kind will be appreciated by architectural students. In all of his work costumes and accessories appear to have been studied with considerable care.

Some of the artist's large collection of bric-à-brac and curiosities, a few very large and gorgeous rugs, in particular, add much to the interest of the exhibition, which must be taken as one of notes, memoranda and studies, rather than of pictures possessing any unusual artistic merit. It should not be forgotten that Mr. Verestchagin

is not only an artist, but that he has equal if not greater claims as a traveller and observer, who has seen much and has much to say, and who chooses to say most of it in paint. His exhibition, regarded in this way, may be most instructive, and we do not doubt will be attended by crowds of people interested in the strange scenes which he has depicted.

The Cabinet.

TALKS WITH EXPERTS.

VI.—MR. GEORGE F. KUNZ ON ART WORKS IN JADE AND OTHER HARD STONES.



THE study of Mr. Kunz, the expert in gems, is well filled with shelves of books on precious stones and mineralogy—from the earliest printed tomes to the most modern—and with specimens of rare minerals in their native state. The owner was found there by a representative of The

Art Amateur, willing to impart some coveted information about jade and substances resembling it.

"How do you define jade?" was naturally the first question.

"Two different minerals, jadeite and jade, are generally known to collectors as Chinese jade. Jadeite, or imperial jade or "feitsui," as it is variously known, is generally white, with splashes or spots of a rich green, almost rivaling the emerald for vividness. It is a silicate of alumina, with the hardness of 7 and a specific gravity of about 3.3. Chinese jade, or nephrite or yu stone, as it is also known, varies from pure white to a dark green, has a more waxy lustre than the jadeite, and does not possess the same apparent crystalline structure. Its hardness is 6.5, the specific gravity rarely exceeding 2.9, and it differs from jadeite in being a silicate of magnesia instead of a silicate of alumina."

"Where does jade come from?"

"It is found in the Kun Lun Mountains in Turkestan, in New Zealand, in Siberia, and also, it is believed, in Alaska. I have an ice-cutter of true jade, weighing nine pounds, from the Yukon River, Alaska, and I expect that at no distant day a large mass directly from the rock will be sent me from that district. Jadeite is obtained from the quarries at Bharno in the Mogung district, Burmah, where sixteen hundred men are engaged in mining. The trade is entirely in the hands of the Chinese, who pay a royalty of \$30,000 annually for the privilege. The jade quarries of Turkestan have been visited by the brothers Schlagintweit and Dr. Stoliczka. The old jade quarries are situated on the banks of the Karakash River, which flows down the southern slope of the Kun Lun Mountains. Viewed from some little distance they look as though a number of pigeon-holes had been irregularly hollowed out in the mountain-side. Stoliczka counted as many as one hundred and twenty in number of these excavations. From the Toonka range of the Sayan chain, in the government of Irkutsk, Siberia, M. Alibert brought some wonderful boulders of jade, one of which weighed eleven hundred pounds. They were first shown to the western world at the International Exhibition of 1862. They were sawn into plates less than one eighth of an inch thick and over a foot square, and beautiful examples of these plates were presented to the School of Mines, Paris. When placed in front of the windows, the effect of the light falling through them is very pleasing."

"Where is all this jade mostly in demand?"

"In China. About twenty years ago several tons were sent there from New Zealand, but the Chinese did not take to the article, since it had not the proper historic associations to suit their taste. But they value good specimens of jade at extravagant prices, a thumb-ring of emerald green jadeite bringing £100 sterling in China. As early as the year 1170 an emperor of China and a king of Khotan (Turkestan) negotiated for a piece of the precious mineral (jade or yu) that weighed two hundred and thirty-seven pounds. Among some of the objects classed as French crown jewels in 1860 are some jade objects worth 3000, 12,000, 72,000 francs each. A sale of a mass of jadeite, measuring one and one half cubic feet and valued at \$36,000, is said to have taken place in Anam.

"To give an idea of the toughness of jade, a German